

California Ramblers
(Continue from # 58)

Jimmy Witherspoon
(continued)

play
5629-5647

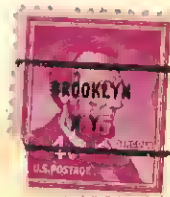


ISSUE 66
FEBRUARY 1965
record research 30 CENTS

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE ♦ BROOKLYN 5, N. Y.

FORM 3547 REQUESTED

NATIONAL
Little Wonder Records } p. 10
The Brooklyn Bopline



Mail Order Mountain Music (see page 3)



BILL CHITWOOD and BUD LANDRESS

ABOVE

ABOUT 1925 - FROM AN EARLY BRUNSWICK SUPPLEMENT.
FROM HERE THEY LATER WENT ON TO FORM THE GEORGIA
YELLOW HAMMERS



Georgia Yellow Hammers

(Photo, courtesy of Helen Morrison)
Stomping George McClennon (see page 5)

REGARDING BLUES RESEARCH:

This publication is a subsidiary of RECORD RESEARCH, edited by ANTHONY ROTANTE and PAUL SHEATSLEY, and is a vehicle for exploring the vast field of contemporary Blues recordings. It has been lauded as the singularly most important document of research of the post-war (1946) Blues. It is published irregularly, averaging 3/4 issues per year. THERE IS NO SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COSTS THIRTY CENTS (U.S.A.), THIRTY FIVE CENTS (FOREIGN). Also available from DEREK COLLIER at 25BROADFIELD, HARLOW, ESSEX, ENGLAND. 2/6d each.

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THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

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A NEW EDISON CYLINDER CATALOG

by Ray Wile

Several years ago it was my pleasure to enthusiastically recommend a comprehensive listing of cylinder records which was being prepared by Dr. Duane Deakens. It was a superb job and unfortunately I never got around to purchasing a copy. With the tragic death of Dr. Deakens I despaired of obtaining anything comparable. Now there comes to hand a new continuing series of catalogs of the Edison cylinder operation. While Dr. Deakens listed his by artist the new catalog is a complete numerical catalog. Five sections have now been issued to date. The first section, in three volumes covers the Blue Amberol period - even including records prepared for cylinder issue but never issued. The second section lists the Amberols and the third section lists the British Amberol catalog. I hope that the authors intend to issue further sections and that eventually an artist index is included.

CARTER, Sydney H., compiler - Complete Catalogue of Edison Blue Amberol Cylinder Records, 1912 to 1929
3 volumes - \$6.50

CARTER, Sydney H., compiler - Complete catalogue of Edison Wax Amberol cylinder records, 1908 1912
1 volume - \$1.50

CARTER, Sydney H., compiler - Complete catalogue of the Edison Wax Amberol Records - British issues.
1 volume - \$1.00

Available from SYDNEY H. CARTER, 7 ABBOTTS CLOSE, WORTHING, ENGLAND

I have checked the listings in several ways and find them consistently accurate. I have often found cylinder listings on the artist cards and have spot checked the listings with these. In all cases they check out. The master cards sometimes listed cylinder dubbings. - The catalog checks out perfectly - finally I have checked the listings against the Mary Amerault books which sometimes gave cylinder information and they check out. All of the cylinder in my own collection also check out. While all of this did not provide more than 300 or 400 listings they all checked out. Knowing the dangers of error inherent in discographical work it is a pleasure to see a fine workmanlike job - so unlike the extremely poor job that the RECORD COLLECTOR recently did on the Edison Discs. The compiler was sincere but oh did his sources have a field day in providing errors - so many that there is not one page or discography free from them. A listing of Edison recording dates had the dubious distinction of not having one beginning or terminal date correct for the entire disc period from 1910 through 1929. When you are dealing with a 100% rate of error in one discography one can appreciate the present work even more.

One small personal criticism. In the next reprint please try to allow a little more inside margin so that those of us who want to bind up our copies or else put them in a loose leaf binder can do it. At present the inside margins are too narrow.

An added note: The compilers have also prepared a 160 rpm strobe to be placed on the end of a cylinder mandrel and have also prepared pictures of many of the Edison machines.

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MAIL ORDER MOUNTAIN MUSIC

by ROBERT HEALY



FIDDLIN' JOHN CARSON
Exclusive Okeh Artist

Fiddlin' John Carson stepped up to the microphone one hot humid day in June, 1923, and scratched out on his fiddle the first "authentic" fiddle tunes to ever be recorded. Although Fiddlin' John had left the mountains some years previously and was presently a circus barker, the tunes he recorded had that "country" sound to them, and he subsequently passed the records off as the show traveled around the South. Magic elixirs, soothing syrupy lotions, and smooth fiddle music was dispensed, for a price of course! And if a medicine show "first nighter" didn't like what he saw or heard, why waiting right at home was a book that had this dusty wagon show just plum' beat!

Sears, Roebuck & Co. was, and still is, the largest mail order company in the world. Clothes, furniture, toys, farm implements, pills, candy, and anything else within reason was offered for sale by mail. And phonograph records were not an exception!

But what was available to the country cousin if Fiddlin' John didn't come around very often? Well, in the 1923 Sears catalogue, the Silvertone brown label record was still being offered and only an inkling of what was to come was being offered. And the records weren't nothing but hot:

- 2057 Arkansas Traveler/Old Zip Coon by Joseph Samuels
2091 Durangs Hornpipe/Medley of Irish Jigs by Joseph Samuels

And an individual by the name of Vernon Dalhart had three items available:

- 2020 Songs I Used to Sing in Dixie
2165 When the Honeymoon Was Over
2170 Dear Old Southland

I somehow feel the customers waited for Fiddlin' John to return, and they probably ordered one of the ten styles of Supertone guitars ranging from \$3.85 to \$19.95, to while away the hours.

In March, 1924, another fiddler, but with guitar accompaniment this time, stepped up to a microphone and recorded the same two songs that had made such a hit for Fiddlin' John. Gid Tanner & Riley Puckett were not to be outdone. But what was available in the SPRING, 1924 catalogue? Not much! Mr. Dalhart had added:

- 2316 Ten Thousand Years From Now
2337 The Old Folks At Home

And, oh, yes! That furious fiddler Joe Samuels was let loose on Silvertone 2166 with "Mrs. McLeods Reel/Irish Washerwoman." Later that year, in the FALL, 1924, catalogue Joe Samuels forsook the fiddle, called it a violin, and came out with his Dance Orchestra. And Mr. Dalhart did the vocals for him on 236B "Why Did I Kiss that Girl." Mr. Dalhart appeared on no less than six additional listings for the Fall catalogue: The remaining five being:

- 2352 You're in Kentucky Sure as You're Born
2355 That Old Gang of Mine/Micky Donohue (w/Ed Smalle)
2359 Dream Daddy (Miami Beach Orch.)
2363 Chili Born Born (Lanin's Roseland Dance Orch.)
2366 Nine O'Clock Sal

But the real mountain music had still not appeared!

On Oct. 3, 1924, Victor released a number that has been said "nationalized our type of American Folk Music." Well, I don't know about that, but four new Dalhart releases had been added, including one of his first aliases: In the 1925 CATALOGUE:

- 2365 Barefoot Boy
2375 It's A Man Everytime
2387 What'll I Do
2414 Follow the Swallow (Billy Vernon)

And things were definitely beginning to look better what with: 2379 Virginia Reels/Medley of Popular Reels by Dan Tucker and a new Silvertone series was initiated which had Nick Lucas "Pickin' the Guitar/Teasin' the Frets" on 1207, and also:

- 1272 Medley of Country Reels/Medley of Country Jigs by M. Donovan

- 1286 Old Time Reels, Part 1 & 2 by Uncle Eph

Fred Van Eps was the banjoling, and one could also get a laughing record, a sobbing record, and a coughing record, as if the public needed these what with the records they were being offered.

Surely things must get better, as they can't get any worse! The SPRING AND SUMMER, 1926, catalogue had a special column devoted to "SOUTHERN FIDDLIN' AND SONG RECORDS"! We have arrived! Still on Silvertone:

- 4006 Chicken Reel - Tweedy Bros.
Repasz Band-Chas. W. Tweedy (piano)
4008 Birdie/Cripple Creek by Tweedy Bros.
4009 Old Hen Cackled/Down in Tennessee Blues
by Davenport & Young Bros.
4010 Fox Chase/Hy Patillion by Davenport & Young Bros.
4011 Maybelle Rag/Smoke Behind the Clouds
by Davenport & Young Bros.

There was also three by the fiddler, William Houchins, and eight by Vernon Dalhart, running the gamut from Prisoners Song to Jesse James, and all for only .39¢ each.

By the FALL OF 1926, the releases numbers, became as confused as they could possibly make them, but who cares?

- 3513 Dixie/The Girl Slipped Down by Dr. D. D. Hollis
3514 Devilish Mary/My Burglar Man by Arthur Tanner
3516 Leather Breeches/Soldiers Joy by Dixie String Band
3512 Old Time Melodies, Part 1&2 by Walter Peterson
3261 Liza Jane/Oh Susanna by Tom Watson
3262 Georgia Railroad/John Henry by Tom Watson/
Gibbs & Watson

- 3263 I Wish I was Single/Its Simple To Flirt by Tom Watson

It appears that the Silvertones were being derived from Gennetts, as witness the Tweedy Bros., and Walter Peterson items, and also from Columbia as witness the Tom Watson item, which is actually Riley Puckett on 3261, and 3262, but Vernon Dalhart on 3263.

By the SPRING OF 1927 #4011 had been cut out, but there was now a grand total of 18 by Mr. Dalhart. In addition there was:

- 5697 Purty Polly/Little Birdie by John Hammond
4019 Sand Cave/Little Log Cabin in the Lane by John Fergus
3511 Wagoner/Devil in the Bay by B. E. Scott

The agricultural slump was giving way to the wall street slump, and prices and quality were beginning to drop. Thus, in the SPRING, 1927, catalogue the Challenge label makes its debut.

At only 24¢ each or 10 for \$2.29 you could take your pick from the listing of "PATHETIC AND DESCRIPTIVE SELECTIONS" including 14 by Vernon Dalhart that still ran the gamut from Prisoners Song to the Runaway Train.

- Others included:
- 110 Old Hen Cackled/Down in Tennessee Blues by Three Howard Boys
 - 108 Party Quadrille/Circle Waltz by the Barnstormers and other fiddle tunes by Uncle Jim Hawkins, Fiddlin' Dave Neal and Tom Owens WLS Barn Dance Trio. Ernest Stoneman made his debut with:
 - 151 Katy Cline/Girl I Left Behind in Sunny Tennessee
 - 152 Barney McCoy/Pretty Snow Dear
 - 153 May I Sleep in Your Barn Tonight Mr./Silver Bell
- and others included:
- 168 Purty Polly/Little Birdie by Levi Stanley
 - 158 Wild Bill Jones/I Wish I was Single Again by John Ferguson
 - 159 Thrills That I Can't Forget/Railroad Daddy by John Ferguson

Silvertone was down, but still not out:

- 3258 Whoa Mule/Railroad Bill by Tom Watson
- 3259 Old Black Joe/When You and I Were Young by Tom Watson
- 3260 Where Is My Wandering Boy/We'll Sow Righteous Seed for The Reaper by Tom Watson

There was also two more by Arthur Tanner, and three more by William Houchins.

In the FALL OF 1928 "OLD TIME SOUTHERN SONGS" on Challenge had been reduced to 3/65¢. The highest number seems to have been about #666 (Fatal Wedding/Sinful To Flirt by Ernest Stoneman) which indicates a terrific deluge of cheap records in a period of about a year and a half. Aliases abounded, except for Stoneman and Dalhart. The popular Roy Harvey and His North Carolina Ramblers show up as James Ragan on Ch 394 (Poor Little Joe). Other interesting items included:

- 397 Train #45/Red or Green by David Foley (Whitter & Grayson)
- 336 Old Sefus Brown/Burglar Man by Reuben White/Henry Decker
- 396 Adam and Even/Old McDonald Had A Farm by Art Coffee/Henry County Four

and of course the inevitable fiddle tunes by George Cline & His Boys, Billy Bishop, Jess Jenkins, Uncle John Stuart and Frank Neal.

The same catalogue (FALL, 1928) was the debut issue for the Conqueror label, at only 3/85¢. Of the first 17 country issues (7058-7074, & 7099, all but three were by Dalhart. Included under the heading "TYPICAL OF OLD TIME (HILLBILLY) TUNES-VOCAL SELECTIONS" were:

- 7064 Pass Around the Bottle/Sinful to Flirt by Ernest Stoneman
- 7065 Sara Jane/I Was Born 4000 Years Ago by Smokey Mt. Twins
- 7072 You'll Never Miss Your Mother/There's No Disappointment in Heaven by Smokey Mt. Twins

The last mentioned was to prove to be one of the most popular Cq items ever issued remaining in the catalogue for eight more years. The Twins being the popular Mac & Bob.

In the same Fall catalogue the Silvertone label had issued a new series (8100), and it appears to have been derived from Gennett. For 39¢ you could obtain a new Silvertone truhonic record of any of your favorite WLS artists. Minute pictures of Bradley Kincaid, Grace Wilson, Walter Peterson, and others graced the page. Ralph Waldo Emerson (staff organist at WLS), Uncle Tom Corwin (imitator), Maple City Four, Cecil and Easter Ward, Jack and Gene, and Tommy Dandurand had listings. Of course Vernon Dalharts picture was the largest, as was his record listing with releases running from 8131 to 8145. The records from this particular series are extremely rare, as this was the only Sears Catalogue to carry this particular listing. In the next catalogue the same items were re-released on the new Supertone label. Some of these items are listed below, with the Silvertone

number given first followed by the later Supertone (9000 series) issue:

- 8157-9242 Adam and Eve by Otis Stewart
- 8147-9246 I Cannot Call Her Mother/Pearl Bryant by Three Ky. Serenaders
- 8161-9251 Please Papa Come Home/Write A Letter to My Mother "do"
- 8153-9254 Keyhole in the Door/Bright Sherman Valley by Sy Pickett
- 8149-9249 Little Birdie/Purty Polly - By John Hammond
- 8296-9125 Sleep Baby Sleep/Roll on Silver Moon by Fred Wingate
- 8173-9269 We will Outshine the Sun/Walking on the Streets of Glory - by Three Kentucky Serenaders

And there were others by Uncle Ben Hawkins, Jesse Oakley, Dare Miller, John Ferguson, Hill's Va. Mountaineers, Jim Burke, Floyd Russell, Cliff, Click and the Logan County Trio. The Three Ky. Serenaders is Roy Harvey disguised once more.

The WLS Showboat series made its debut in the same catalogue and the six parts appeared on Silvertone 8231, -2, & -3. It is doubtful if many saw the light of day, but they had been released on the earlier series (5199, 5200, & 5201), but this series was not observed to have included these particular releases in previous catalogues. Although in addition to the regular catalogues, Monthly supplemental listing of records were available to those requesting them. It is highly probable that these contained a more complete listing.

It is my understanding that #5199 included popular artists, but #5200 does star Bradley Kincaid and the Maple City Four. As talking records go, they are far inferior to the Medicine Show items available on Columbia and Okeh.

(TO BE CONTINUED)

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SING OUT!

The National Folksong Magazine
165 W. 46 St., N. Y. C.

Victoria Spivey Blues Is My Business

STOMPING GEORGE MCCLENNON

It was in the year of 1937 that I began as personal manager for the late Billy Adams, the young man who later went on to fame as a star rhythm dancer in the Grand Terrace and Olsen & Johnson's Hellzapoppin hit shows. I heard through Mays & Morrison, the famous dance team and my home state girls, that there would be a rehearsal plus auditions at the Apollo Rehearsal Hall on 125th Street in Harlem for a Louis Armstrong Show which later opened at the Paramount Theatre on Broadway. So Adams and I dropped by there and I met so many of my old buddies including Red Allen, Higginbotham, Albert Nicholas, Pops Foster and Luis Russell, all members of Armstrong's Band then, and whom I had recorded with in the past (Dirty TB Blues, Moanin' The Blues, etc) Billy danced about 2 choruses and manager Joe Glaser said "That's enough" and he hired him. I was so happy to find out that George McClennon was also one of the feature acts in the show. I had been friends for many years out in Chicago with George's wife, Daisy. I did not know that George was in very bad health at that time.

Well! George took to Billy at once and started calling him 'Shorty', and he felt towards Billy as a father. So when the show opened I noticed that no one wanted to share the dressing room with George because of his ill health. But Billy didn't care and he grabbed the opportunity to be near George even though the illness that George had, was considered taboo in those ignorant days. Billy and George got on handsomely together having a lot of laughs. Across the street from the Paramount Theatre there was a cafe that featured lobsters on their menu. George was a great lover of lobster and it was my daily duty to pick up his favorite food. I also noticed that George would smoke a funny large pipe containing a peculiar smelling powder which I found out helped to keep his bronchial tubes open. George had the dreaded TB, and even though some of the girls were trying to tell us to keep clear of poor George, we decided to even get closer to him during his hour of need. I was not afraid of TB, because as a child I had seen my mother block TB if she could catch it in time. She would fix that old Indian remedy junk, and if you would take it as she directed, your chances to get well were darn good. Too bad we couldn't catch George earlier.

So we finished the Paramount engagement and left soon for Chicago. It was there that we used to go see George at a Club between Billy's shows. He was so jolly and happy that you could not believe that the end was so close for him. He was one of the greatest clarinetists I have ever seen. We used to stand in the wing and watch him perform. He would lean halfway to the floor without bending his body, playing the most beautiful clarinet you ever heard. Mr. Glaser thought the world of George McClennon and he looked after him until his end in late September 1937. George never laid in an undertaker parlor with a saucer on his chest like so many other unfortunate performers. Thanks to Joe Glaser he was buried with dignity and with style.

If there is a hereafter I know Bert Williams was ever so happy when George walked through those pearly gates. As we all know Bert adopted George many years before and claimed him as his son.

SOME AFTERTHOUGHTS ABOUT GEORGE MCCLENNON

George was not a large man - about 130 lbs - light skin - good hair - talked soft - very little to say - easy to get along with - well dresser - used black face make up with white and red lips - used full dress tails - at times he used spats - no notoriety about him - very friendly - made no stumms for nobody - very funny, could keep you laughing constantly-a disposition that had nothing to worry about.

Following is an Obituary about George which appeared in the Chicago Defender:

GEORGE MCCLENNON (Dead Wednesday, Sept. 22 at 9:40 AM at Municipal Tuberculosis Sanitarium of this city - dancer and comedian - patient since June 8 of this year (1937). - Born Charlotte North Carolina 46 years ago. - Adopted as son by late Bert Williams, he emulated the famous comedian on stage until his death. - Started stage career in 1910 with his wife, Daisy who soon became known as Black Beauty. - McClennon rose to prominence as famous 'Barrel Jumper' in the 'Keep Shufflin' show. - Later he joined Chinese Walker and formed Chinese comedian act titled Walker and McClennon that toured best vaude circuits. - After spending years on major circuits George created a single act, using his clarinet and cork, doing a 'tailspin' that provoked much laughter. - His biggest engagement came only a few years ago when he was general M.C. at Regal Theatre, later produced and staged shows at the Plantation Cafe in Detroit. After many successful months at the Motor City nitery, McClennon joined Armstrong and band playing Broadway and other great spots, ending his career at Regal Theatre where he became ill. George's remains were buried on Saturday at Lincoln Cemetery.....

- * See Rust's "Jazz Books" (several listed separately by the Harlem Trio)
- DISCOGRAPHY ***GEORGE MCCLENNON***
- * HARLEM TRIO: George McClennon (clt), Eddie Heywood (?) (pno.), unknown bjo New York, April, 1923
 - 71511-A Clarinet Laughing Blues OK 8072
 - GEORGE MCCLENNON'S JAZZ DEVILS: probably Tom Morris (cnt.), Charlie Irvis (tbn), George McClennon (clt), unknown elto, Clarence Williams (pno), Buddy Christian (?) (bjo), unknown dms. New York, May (11?), 1924
 - 72512-B Box Of Blues OK 8143, Od 03180
 - 72513-B Dark Alley Blues - -
 - 72524-B New Orleans Wiggle New York, May (14?), 1924
 - 72525-B Michigan Water Blues OK 8150, Od 03221
 - HARLEM TRIO including George McClennon, featured clarinet New York, July 16?, 1924
 - 72668-A The Funny Blues OK 8158
 - 72669-A The Poor Man's Blues - -
 - 72863-B Muddy Water Blues New York, Sept. 30?, 1924
 - 72864-B I Ain't Gonna Blame It On The Blues " OK 40220
 - Edgar Dowell (pno), unknown bjo New York, Oct. 18?, 1924
 - 72922-A Bass Clarinet Blues OK 8189
 - 72923-B Meddlin' With The Blues - -

(CONTINUED ON PAGE 9)

Ed Kirkeby's (EDISON)
California Ramblers

BY WOODY BACKENSTO and PERRY ARMAGNAC
from the files of ED KIRKEBY, RAY WILE and the THOMAS A EDISON MUSEUM. The following installment is a refinement of all previous listings in this project. Much relevant data from Mr. Wile has been added to this research within the last few months. The personnels and corroborating dates from Mr. Ed Kirkeby's recording diaries plus the statistical efforts of the Wile - Edison team all ably coordinated by the Backensto - Armagnac duo have made this work a model in discographical craftsmanship. We hope to complete this compilation in the next issues. -LK

All Edison (Ed) sides were issued under the name of the GOLDEN GATE ORCHESTRA unless otherwise stated. All known "takes" issued are listed after the master number. All sides recorded in New York City.

ABBREVIATIONS: L) Lateral (Needle Out); V) Vertical (Hill & Dale); C) Cylinder

April 5, 1929 - Friday
Ed Kirkeby (leader); Fred Van Eps, Jr., Al King (tp); Carl Loeffler (tb); Pete Pumiglio, Sam Ruby, Harold Marcus (reeds); Sidney Harris (vi); Chauncey Gray (p); Luke "Red" Rountree (g); Ward Lay (tuba); Chick Condon (dm).

- L) N-839-A, B, C ok Unissued AVALON TOWN - Kirkeby (vo)
 - V) 19146-A rej, B ok Ed 52561 " " " " " " (vo)
 - C) 16634 (take?) Ed 5711 " " " " " " (vo)
 - L) N-840-A, B, C ok Ed 14DD4* FROM SUNRISE TO SUNSET (From Sunset Till Dawn - Kirkeby (vo))
 - V) 19147-A rej, B ok Ed 52561 " " " " " " (vo)
- *Label lists California Ramblers

April 6, 1929 - Saturday
Same personnel with Angie Rattiner (tp) replacing Van Eps.
L) N-841-A broken, B rej; C ok Unissued LOVER COME BACK TO ME - Kirkeby (vo)
V) 19148-A rej, B ok Ed 52562 " " " " " " (vo)
C) 16616 (take?) Ed 5694 " " " " " " (vo)

April 12, 1929 - Friday - ERMINE CALLOWAY (vo)
Not entered in Kirkeby's payroll books. However a copy of Ed 14DD4 is in Kirkeby's collection and he claims this was one of his sessions.
L) N-810 (Remake of Mar. 22 session), Unissued I WANT TO BE BAD F, G, H ok
V) 19119 (Remake 3/22) F rej, G ok Ed 52567 " " " " " " (vo)
L) N-855-A ok, B & C rej Ed 14DD4 DD SOMETHING
V) 19156 A rej, B ok Ed 52570 " " " " " " (vo)

April 15, 1929 - Monday
Ed Kirkeby (leader); Frank Cush, Angie Rattiner (tp); Carl Loeffler (tb); Pete Pumiglio, Sam Ruby, Harold Marcus (reeds); Michael Poveromo (g); Chauncey Gray (p); Ward Lay (tuba); Stan King (dm).
L) N-856-A rej, B & C ok Unissued THAT'S LIVING - Kirkeby (vo)
V) 19157-A rej, B ok Ed 52568 " " " " " " (vo)

April 25, 1929 - Thursday Issued as CALIFORNIA RAMBLERS
Ed Kirkeby (leader); Frank Cush, Angie Rattiner (tp); Ted Raph (tb); Pete Pumiglio, Sam Ruby, Harold Marcus (reeds); Sidney Harris (vi); Chauncey Gray (p); Tom Fellini (g); Ward Lay (tuba); Stan King (dm)
L) N-868-A & B & C ok Unissued HONEY - Kirkeby (vo) (Made Over May 2)
V) (Verticals not made until May 2, 1929)
L) N-869-A ok, B & C rej Ed 14DD4 MY SIN (Made over May 2)
V) (Verticals not made until May 2, 1929)
L) N-870-A ok, B & C rej Ed 14DD5 HUGGABLE KISSABLE YOU - Kirkeby (vo)
V) (Verticals not made until May 2, 1929 (above Made Over 5/2))

May 2, 1929 - Thursday Issued as CALIFORNIA RAMBLERS
Ed Kirkeby (leader); Frank Cush, Fred Van Eps, Jr. (tp); Carl Loeffler (tb); Pete Pumiglio, Sam Ruby, Harold Marcus (reeds); Sidney Harris (vi); Chauncey Gray (p); Michael Poveromo (g); Ward Lay (tuba); Stan King (dm)
L) N-868-F & G & H rej Unissued HONEY - Kirkeby (vo)
V) 19175-A ok, B rej Ed 52580 " " " " " " (vo)
C) 16632 (take?) Ed 5714 " " " " " " (vo)
L) N-869-F & G & H rej Unissued MY SIN
V) 19176-A rej, B ok Ed 52580 " " " " " " (vo)
C) 16633 (take?) Ed 5713 " " " " " " (vo)
L) N-870-F & G & H rej Unissued HUGGABLE KISSABLE YOU - Kirkeby
V) 19177-A rej, B ok Ed 52590 " " " " " " (vo)

May 7, 1929 - Tuesday - JACK DALTON (vo) AND THE 7 BLUE BABIES
Ed Kirkeby (leader); John Sylvester (tp); Carl Loeffler (tb); Pete Pumiglio (reeds); Chauncey Gray (p); Tom Fellini (g); Stan King (dm).
L) N-882-A & C ok, B rej Unissued SHE'S A GOOD GIRL
V) 19178-A ok, B rej Ed 52583 " " " " " " (vo)
L) N-883-A rej, B & C ok Ed 14D11 THE WHOOPEE - HAT BRIGADE
V) 19179-A rej, B ok Ed 52583 " " " " " " (vo)

May 8, 1929 - Wednesday - ERMINE CALLOWAY (vo)
No indication in Kirkeby's book that this was his date - may have been some other accompaniment
L) N-884-A & C rej, B hold Unissued LET'S GET ACQUAINTED
V) 19180-A & B rej " " " " " " (vo)
L) N-885-A & B & C rej Unissued WHAT DID I JA WANNA MAKE ME LOVE YOU FOR? (Made over June 5, 1929)
V) 19181-A & B rej Unissued WHAT DID I JA WANNA MAKE ME LOVE YOU FOR? (Made over June 5, 1929)

May 22, 1929 - Wednesday - CY PITTKIN AND THE TOWN BAND (8111 Murray acc. by Merry Melody Men)
Ed Kirkeby (leader); Fred Van Eps, Jr. (tp); Ted Raph (tb); Pete Pumiglio (reeds); Chauncey Gray (p); Tom Fellini (g); Chick Condon (dm).

L) N-912-A rej, B & C ok Ed 14D14 MAIN STREET
V) 19208 A rej, B ok Ed 52609 " " " " " " (vo)
May 27, 1929 - Monday - THE 7 BLUE BABIES
Ed Kirkeby (leader); Angie Rattiner (tp); Carl Loeffler (tb); Pete Pumiglio (reeds); Chauncey Gray (p); Tom Fellini (bjo/g); Chick Condon (dm).
L) N-920-A & C ok, B rej Ed 14D16 HEIGH-HO! EVERYBODY, HEIGH HO!
V) 19216-A rej, B ok Ed 52602 " " " " " " (vo)
C) 16644 Ed 5728 " " " " " " (vo)

(to be continued)

EDITOR NOTE: WOODY HAS SOME FASCINATING DATA COMING FROM BILL TRONE'S DATE BOOKS AND AN ARTICLE ABOUT DISTINGUISHED SUBSCRIBER, SYLVESTER AHOLA.



Utter frustration has set in. We've been vainly searching for some correspondence sent by readers pertaining to the New Flexo label. Mr. Weber, of Olympia, Washington, sent us a Flexo issue. We've found the record but not the letter which we're sure he sent us. And there may well be one or two other letters on the New Flexo subject which are still among the missing. But we'll barge in with what we do have. For previous facts about New Flexo refer back to this column in issues 29 and 32.

Martin Pahls, of Kent, Ohio, writes about a New Flexo jacket he has and says, "The New Flexo jacket is a thin, stiff cardboard; it has a label-hole on the front only, leading to the suspicion the record inside was single-faced. Unfortunately the back carries no list of records or other printing. The front carries a logo over the hole, plus instructions to 'keep record lying flat' and 'play with new steel needle' and, in a box at lower left, 'never play a Flexo record with a needle that has played a hard shellac record... the hole in the centre of the record is made purposely small so that it will fit the centre-pin snugly...' Finally, the address... 'recorded and produced by Unity School of Christianity (record dept.), 917 Tracy, Kansas City, Mo.'"

Then we have Dave Cotter, of San Jose, California, who says he is working on the New Flexo label. Dave adds some more New Flexos: A sample which couples My Best Girl (D-4) with an unknown title (D-128) with no artist credits (Dave says D-4 has a vocal duet and D-128 is probably Johnny Campbell); New Flexo 302, Tell Her In The Springtime (159) and Somebody Loves Me (D-127) both by Johnnie Campbell's Orchestra; New Flexo 307, California Blue (D-125) by "Billy" Adair with piano acc. by Tike Kearney and Charleston Cabin (176) by Johnnie Campbell's Orchestra; New Flexo 308, O Katharina (175) and No Wonder (174), both sung by Harry Kessell with Johnnie Campbell's Orchestra. Then, he also has Unity 400, The Prayer of Faith (229) by Otis L. Newton with Orch. Acc. and The Unity Workers Song (227) by "Tenor" with Orch. Acc.

Then Dave tells about another Flexo company. Again we quote, "The company I'm referring to is the Pacific Coast Record Corp. which was active from 1931 to 1933 - then manufactured under the name Titan until 1939. During the 1931-33 period, this company put out records called Flexo. These discs were indeed flexible (a composition similar to New Flexo but a shade thicker) and came in all different sizes and wild colors. Sizes were 3 3/4", 6 1/4", 8 1/4", 9 3/4", 10", 10 1/4", 10 3/4" and 12" and colors included black, red, green, pink, turquoise and deep pink."

Dave continues, "All of the Flexo's in my collection are two-sided with the exception of one which is a Christmas (1932-1933) promotional record with one of the executives of Flexo (Martha M. Cooper-Hughes) giving out with her Christmas greetings. There's a good orchestra in the background - possibly Lew Reynolds or Jack Coakley. This record is one-sided and does not mention either the name Flexo or Pacific Coast Record Corp. One other bit of info - Flexo recorded at both 78 and 33 1/3 RPM."

Dick Weiss, Jr., of Cleveland, Ohio, writes of two Flexo records he found in Cleveland. He doesn't mention their size but they are both green plastic with printing in blue and are both at 33 1/3 RPM with two tunes on each side in the case of the pop material. Apparently there is no catalog number on these records; each has only "Series Q" and "33 1/3 R.P.M." plus the title and artist credits. One couples Pagliacci - Fox Trot Overture (404) with Hungaria (405) and the other Happy Days & Bye Bye Blues (408) with Singing A Song To The Stars & Cheer Up (409). All four sides as by Jack Coakley's Flexo Recording Orchestra.

The one sent me by Mr. Weber is at 78 RPM on orange plastic and is 8 1/4" in size with printing in green. It is cut from inside out (has a big "Start Here" printed in the space between the bottom of the label border and the grooves) and also has no catalog number! Masters are not printed anywhere - just indented into the surface of the wax outside the label area. Data for this disc: Forget (Mosley) (577-2) by Jimmie Mosley and Guitar coupled with Just My Sweetie And Me (Mosley) (565) by Jimmie Mosley and Ukelele.

Going back to New Flexo 307 by "Billy" Adair with piano acc. by Tike Kearney, Dave Cotter commented, "Could be the 'Ty', you were wondering about in issue 29." I would suspect he's right and that this does identify the fine piano man who accompanied the singer on Deep Elm and who seems to be the piano in the Johnnie Campbell orchestra. Could be the singer on Deep Elm and on the Campbell Cheatin' On Me is Adair.

That is the story so far. Now who can provide anything further on Tike Kearney, "Billy" Adair, Wabine, Warner Record Co., Kansas City or Pacific Coast Record Corp., San Francisco? I believe one of the missing letters I've been unable to locate stated that the writer was able to confirm that there was a definite link between New Flexo of Kansas City and Flexo of San Francisco. We await further comment.



Label of The Month: One of the less common members of the Paramount group is our entry this time. The label is blue with gold printing and design. At the bottom of the label the credit reads, "The National Record Exchange Company, Iowa City, Iowa." The label is National and it is not to be confused with the BD&M label of the same name credited to "National Certificate Co., New York" (see May 1952 column in the Record Changer) which has catalog numbers in the 11000 series or with the ERL label of the same name (see July 1955 column in the Record Changer) with catalog numbers in 1000 series. Our illustration is National 12100 - A. Tell Her At Twilight (Will Donaldson and Bernie Grossman) (976-2)/B. Smilin' (Coburn-Rose) (978-1). Both as by Frisco Syncopators. The masters are from Paramount; the same coupling appears on Paramount 20100, also as Frisco Syncopators, and on Puritan 11100, as by Yerkes S. S. Flotilla Orchestra.

This label draws from Paramount; and its catalog numbers are keyed to those of Paramount in the fashion of a number of Paramount group labels. Thus, the same coupling will be found on Paramount 20100, Puritan and Broadway 11100, Clatonola 40100 and National 12100.

We know little about The National Record Exchange Co. No trade mark data has been found. Nearest thing to the latter, was an APPLICATION for a trade mark filed Feb. 23, 1922, by National Record Exchange Company, Iowa City, Iowa, for phonograph-record CABINETS. The trade mark consisted of that top-of-building design that appears on the record label. Use of it was claimed since Feb. 10, 1922. Apparently the trade mark was NOT granted, since none was found issued. And this wasn't for records, anyway.

Our listing for National shows a range of from 12096 to 12251. We would like to extend it either way... can anyone offer lower or higher ones?

(CONTINUED ON PAGE 9)



See Japan for
concerts 1947-1948
See Rust's
"Jazz Records"
for 1948 &
1949

RHYTHM & BLUES

JIMMY WITHERSPOON

DISCOGRAPHY

By PART 5
ANTHONY
ROTANTE

JW(vo) with Al Sears(ts); Budd Johnson(bariSax); Ernie Hayes
(p); Al Caiola, Eddie Thomas(gtrs); Doles Dickens(bs); Gus
Johnson(dms) New York City - Oct 2 1957

H2-JB-7134 OH LADY BE GOOD unissued
H2-JB-7135 ALL RIGHT MISS MOORE Victor 20-7075
H2-JB-7136 THE NIGHT MY BABY SAID GOODBYE unissued
H2-JB-7137 WHEN I START TO THINKING Victor 20-7075

JW(vo) with Ray Copeland(tp); J.C.Higginbotham(tb); Hilton
Jefferson(as); Seidon Powell(ts); Heywood Henry(bariSax);
Jay McShann(p); Kenny Burrell(gtr); Gene Ramey(bs); Mousey
Alexander(dms); Budd Johnson(arr.) New York City - Dec 4, 1957

H2-JB-8195 JUMPIN' THE BLUES Victor LPM-1639
H2-JB-8196 HOOTIE BLUES " "
H2-JB-8197 PINEY BROWN BLUES " "
H2-JB-8198 CONFESSIN' THE BLUES(-47-7377(Edited) " "
H2-JB-8199 BLUE MONDAY BLUES " "

(same, except Emmett Berry(tp) replaces Copeland; Al Sears
(bariSax) replaces Henry; Budd Johnson(arr.) - Dec 5 1957

H2-JB-8200 RAIN IS SUCH A LONESOME SOUND Victor LPM-1639

H2-JB-8201 OOO WEE, WHEN THE LIGHTS GO OUT(-47-7377) " "

H2-JB-8202 GEE BABY, AIN'T I GOOD TO YOU " "

H2-JB-8203 FROGGY BOTTOM " "

H2-JB-8204 RIDE ON, RIDE ON unissued

H2-JB-8205 CLOUDY " "

H2-JB-8206 UNTIL THE REAL THING COMES ALONG Victor LPM-1639

H2-JB-8207 FARE THEE WELL HONEY, FARE THEE WELL unissued

JIMMY WITHERSPOON ON RIP

(Cashbox - April 12 1958: RIP signs Jimmy Witherspoon)

JIMMY WITHERSPOON unknown accompaniment

ENDLESS SLEEP Rip 105

COMING HOME(Witherspoon & Puccio) " "

another source lists the catalog number as Rip 126. According

to Jimmy Witherspoon he cut the above 2 sides for Rip, and

an album(unissued on Rip) which was sold to World Pacific

JIMMY WITHERSPOON ON WORLD PACIFIC

JW(vo) with Gerald Wilson(tp); Teddy Edwards, Jimmy Allen(ts);
Hampton Hawes(p); Herman Mitchell(gtr); Jimmy Hamilton(bs);
Jimmy Miller(dms) Los Angeles - May 8 1958

WHEN I'VE BEEN DRINKING WP WP1267,1402 VgELAE1221B

ALL THAT'S GOOD " " "

(Continued on next page)

TO BE CONTINUED: THE ARCHIVES - Origin of JAZZ saga
FUTURE ISSUES: John McAndrew will be back with more of
his surveys and critiques. Also Frank Kelly
with his interesting REMINISCING column
AND MANY, MANY SURPRISES INCLUDING LEOPOLD STOKOVSKI!!,
A COLUMN DEVOTED TO "THE SOURCES", DON REDMAN, JOE
CANDULLO, ANDY RUSSO, AND MORE.

COMING: SAM WOODING & CHOCOLATE KIDDIES IN COPENHAGEN
(1925 VINTAGE) COMPLETE WITH PHOTOS ETC.
by John and Hans Larsen.

IT AIN'T WHAT YOU'RE THINKING " " "
WEE BABY BLUES " " "
TIMES HAVE CHANGED -PJ 327 " " "
THERE'S GOOD ROCKIN' TONIGHT -45-814 " " "
above title also on WP 1289(Anthology??)

(same, except Harry Edison(tp); Henry McDode(p); replace

Wilson and Hawes); - May 16 1958

S.K. BLUES WP WP1267,1402 VgELAE1221B

WHEN THE LIGHTS GO OUT " " "

SPOON'S BLUES " " "

AIN'T NOBODY'S BUSINESS -PJ327,45-814" " "

SWEET'S BLUES " " "

JIMMY WITHERSPOON ON CHALLENGE

(Cashbox - June 28 1958)

Challenge Inks Witherspoon

HOLLYWOOD - Jimmy Witherspoon, veteran blues chanter who rose to fame with "Ain't Nobody's Business," "Big Fine Girl," "No Rollin' Blues" and other hits, has signed an exclusive recording pact with Challenge Records, it was announced by Johnny Thompson, Vice-President in charge of sales.

His first session with Challenge will be next week, stated Joe Johnson, Vice-President in charge of artists and repertoire.

"Spoon" recently cut four sides for Rip Records, and has been with RCA Victor, Atlantic and the Atco diskeries.

He broke into the record business in 1945 with Jay McShann's orchestra in Vallejo, California.

According to Jimmy Witherspoon 4 sides were recorded but were never released. Personnel consisted of Count Basie Bandmen Thad Jones, Freddy Green Al Grey etc.

JIMMY WITHERSPOON ON VEE JAY

JIMMY WITHERSPOON(vo) with Riley Hampton Orchestra: John Avant(tb); Von Freeman(ts); McKinley Easton(bariSax); Earl Washington(p); Lefty Bates, Earl Backus(gtrs); Quinn Wilson (bs); Al Duncan(dms) Chicago Jan 16 1959

K.C.LOVING VEE JAY

EVERYTHING BUT YOU VEE JAY 322

I KNOW I KNOW VEE JAY 322

(untitled) VEE JAY

An album ColumbiaE 335X1417 has JIMMY WITHERSPOON. Source, Vee Jay

(TO BE CONTINUED)

ADDITIONS TO JW INSTALLMENT PART 3 (RR#64)

HIGHWAY TO HAPPINESS and I DONE TOLD YOU appear on KING LP634.. Also JW recorded RUMBA BLUES for Federal. Its issuance date and number are now being investigated.

ADDITIONS TO BIG MAYBELLE DISCOGRAPHY(RR#60 and 63)

As of September 1964 one side of an issued single on the Scepter label has come to our attention. It is OH LORD WHAT ARE THEY DOING TO ME. Further details re: single(s) and LP(s) will be forthcoming.

In Billbd, Nov 14, 1964, another single comes to hand. It is CARELESS LOVE and MY MOTHER'S EYES on ROJAE 1003.

(STOMPING GEORGE McCLENNON(Cont'd from page 5)

Clarinet soli, acc. by Eddie Heywood(pno)

New York, May 27, 1925

73343-B Cut Throat Blues Ok 8314

73344-B Larkin Street Blues - - Par R-3256

GEORGE McCLENNON'S JAZZ DEVILS: As before, with vcl. by

George McClellon New York, May 7, 1925

73359 Home Alone Blues Ok 8236

73360 Anybody Here Want To Try My Cabbage??" New York, June 11, 1925

73425-D Everybody But Me Ok 8337

73426-C Bologny -

New York, June 18, 1926

74177-A Stolen Kisses Ok 8329

74178-A While You're Sneakin' Out -

New York, August 1926

74320-B Pig Foot Blues Ok 8397

GEORGE McCLENNON'S JAZZ BAND (possibly contingent of

Andy Preer's Cotton Club Orchestra. The tp or cornet

has a Tommy Ladnier blues approach to his soli and

ensemble work. New York, Sept. 29, 1926

74377-B Cotton Club Stomp Ok 8397

Personnel?? Date ??

Disaster Ok 8406

Narrow Escape -

((See pages 279 & 392 (Brian Rust-Jazz Records-2nd Edition) for discographical work on above artist. Some additions have been included in above discog.))

(BEHIND THE COBWEBS (CONTINUED FROM PAGE 7)

Plaza 5000 series: We again continue to list numbers in this series, giving master number, tune title, artist credit and the label and catalog number from which the data were obtained. We are asking YOU to fill in our blanks, if you can! See the introduction of this series in the July 1961 issue (Number 36) for details. See each column from then on for the listings. We continue the listing this time with 5629.

Send your Cameo, Romeo, Lincoln data and any data or comments on New Flexo-Flexo or National to us at Salem Road, RFD 2, Pound Ridge, New York 10576, or c/o this magazine. Until next time.

PLAZA continued

5629 1+ Aint Gonna Rain No More -Bob White -Ba 1417

5630 Just Some Roses -Harry Crane -Or 260

5631 He's Just A False Alarm -Harry Crane -Or 248

5632 Tange Rose -Liberty Syncopators-Lenox106

5633

5634 1+11 Have The Last Waltz...-Gotham Dance O. -Do 400

5635 Come To Papa -Billy James Dance O -Or 256

5636 Georgia Lullaby -Imperial Dance O -Ba 1424

5637 In Shadowland -Continental Dance O -Ba 1441

5638 Doodle Doo -Bob White -Re 9718

5639 I Want To See My Tennessee -Vernon Dalhart -Re 9743

5640 Me And The Boy Friend -Arthur Fields -Ba 1435

5641

5642 Dumb Dora -Billy Jones -Ba 1435

5643 Driftwood -Billy Burton -Ba 1431

5644 My Best Girl -Arthur Fields -Ba 1434

5645 I Wanna See My Tennessee -California Ramblers -9/26/24

5646 Eliza -California Ramblers -9/26/24

5647 Manda -California Ramblers -9/26/24

(to be continued)

Editor's notes: The JIMMY WITHERSPOON DISCOGRAPHY began in issue 62 and has continued in issues 63, 64 and 65. It is a refinement above all other discographies which have appeared in other publications in past years.. Acknowledgements for help with this particular section of the JW discography go to Nesuhi Ertegun of Atlantic Records; Brad McCuen of RCA Victor; Jacques Demetre and Marcel Chauvard (for the Vee Jay information); Deryk Colley; World Pacific Records; Derek Collier(see his discog. of JW in R&B Panorama Issue ; Len Kunstadt and Jimmy Witherspoon.

JIMMY WITHERSPOON ON ATLANTIC

WILBUR DE PARIS & JIMMY WITHERSPOON SINGS NEW ORLEANS BLUES

JW(vo) with Sidney De Paris(cor); Wilbur DeParis(tb); Omer Simeon(cl); Sonny White(p); Shep Shepherd(bjo); Bennie Moten (bs); Wilbur Kirk(dms) New York City - Oct 23, 1956

HOW LONG BLUES EP600 *

TAINT NOBODY'S BUSINESS IF I DO *

ST LOUIS BLUES *

(same) - Nov 19, 1956

LOTUS BLOSSOM EP600 *

TROUBLE IN MIND EP600 *

BIG FINE GIRL EP600 *

GOOD ROLLIN' BLUES *

CARELESS LOVE *

WHEN THE SUN GOES DOWN *

SEE SEE RIDER *

all titles on Atlantic 1266 & London LTZ-K15150. Titles starred(*) on AtlanticF 332007

JIMMY WITHERSPOON AND THE QUINTONES date ?

S2169-3 STILL IN LOVE(Doc Pomus) ATCO 6084

S2170-3 MY GIRL IVY(Smith-Evelyn-Withabig) "

JIMMY WITHERSPOON ON VICTOR

JIMMY WITHERSPOON(vo) with Count Hastings(ts); Ernie Hayes(p); Kenny Burrell, Al Caiola(gtrs); Lloyd Trotman(bs); Joe Marshall(dm); vocal group; Jesse Stone(leader)

New York City - June 21 1957

H2-WB-4819 AIN'T NOBODY'S BUSINESS Victor 20-6977

H2-WB-4820 I CAN'T STAND IT unissued

H2-WB-4821 MANY THINGS unissued

H2-WB-4822 WHO BABY WHO Victor 20-6977

